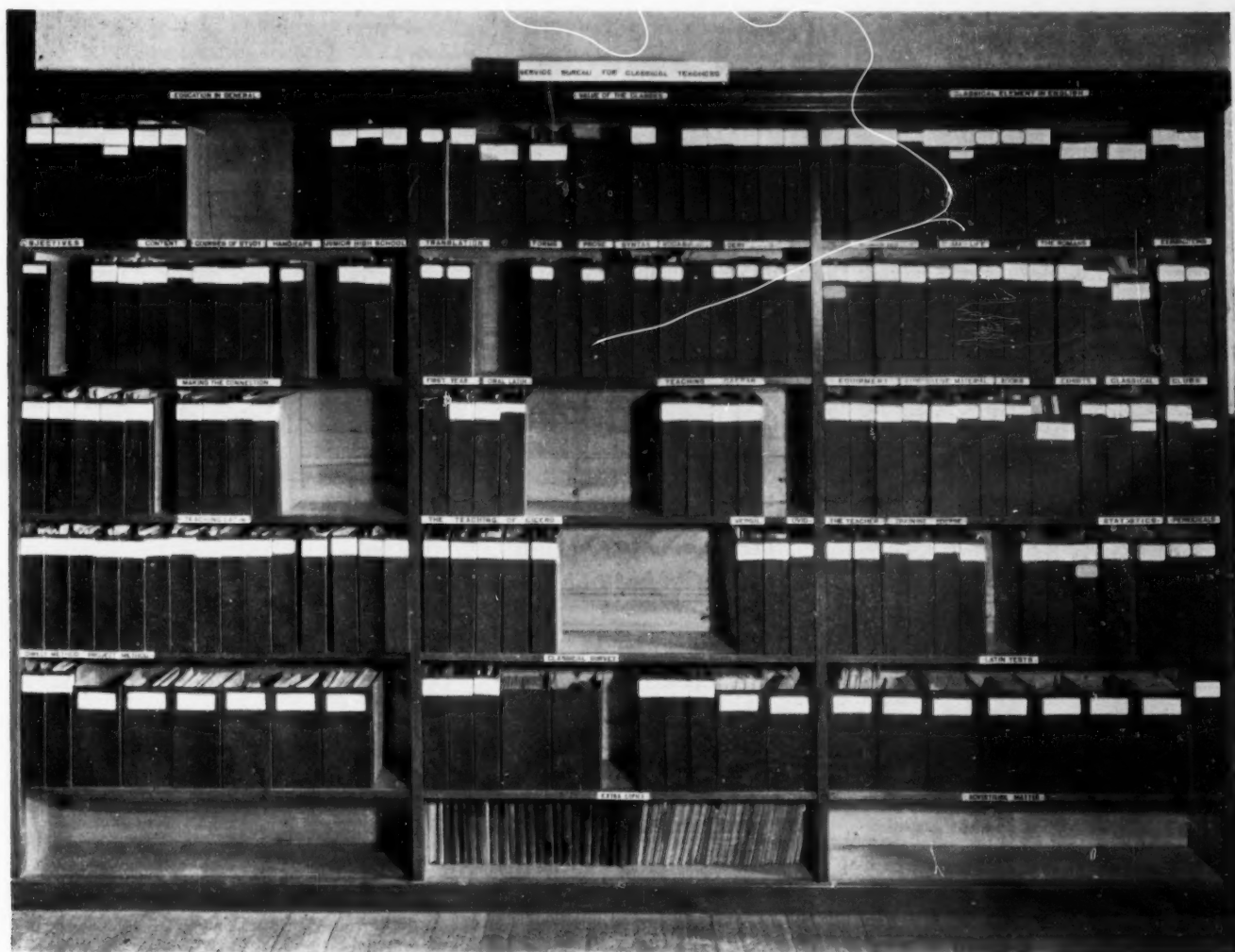


Address communications to Frances E. Sabin, Director of the Bureau

No. 5



FILING CASE IN THE SERVICE BUREAU FOR CLASSICAL TEACHERS

The number of Package Libraries is not large enough to serve the needs of the Bureau, only 200 being available for distribution at present. This is due to the fact that funds are lacking for reprinting material in large

quantities and that such contributions as teachers make generally take the form of a single copy. Up to February 15, about 80 of these Packages were distributed. Since each one contains on an average 10 pieces of material and several of them more, it will be seen that the total number of items sent out from December 15 to February 15 is about 2275.

PUBLICATION—The bulletin known as *LATIN NOTES* is at present the only publication which the Bureau has attempted. The subscription list includes considerably over 900 names and by the end of the year will doubtless be over 1000. Inasmuch as the edition of the various issues is necessarily small by reason of the financial limitations of the Bureau, it is altogether probable that it will be impossible to obtain back numbers after the end of the present school year.

CONSTRUCTIVE WORK STARTED—Certain teachers in Ohio have undertaken to complete a tabulation of references to books commonly found in larger high schools, under the headings of important topics connected with Caesar, Cicero, Vergil, Roman life, and the background of secondary Latin in general. Miss Edith Sanford, of New Haven, Conn., has offered to make a study of pictures which are useful in the teaching of Latin. Miss Margaret Henry, of the Wadleigh High School, New York City, is at work on a study of Cicero's ideals of citizenship as they appear in the orations of this author as commonly read in high school, and several other persons are starting upon equally important projects which will be mentioned in a later issue of the *NOTES*. The editor would like to emphasize the desirability of the organization of teachers in the various states for work along some specific line which, when completed, will be of value not only to Latin teachers in the state, but to those outside as well. With such concerted effort much might be accomplished for the general good. The Service Bureau will be glad to pass on information (as far as it is at hand) of what is being done at present in this connection.

A SOURCE OF ASSISTANCE—It has been obvious from the beginning that the Service Bureau must make use of facilities in the way of the distribution of material as provided in certain educational institutions in the various states. The response of the directors of the Extension Departments in universities has been almost universally favorable as regards such cooperation. The Service Bureau hopes to avail itself very soon of the opportunities offered in this connection.

A SUMMER IN ROME

Teachers and graduate students in the classics are urged to attend the Summer Session of the American Academy in Rome which begins on July 7 and continues to August 16. The work will be conducted by Professor Grant Showerman of the University of Wisconsin who has but lately returned from a two-years' residence at the Academy, during the second year of which he held the office of Annual Professor of the School of Classical Studies. Professor Showerman states that the total expense of the trip will be about \$500. Further details may be obtained by writing to him at 420 North Butler St., Madison, Wisconsin.

Anyone who is interested in knowing just what a stay of some weeks in Rome means to a teacher of the classics, should communicate with some of the many persons who have returned to bear testimony to its value. Latin and Rome are never the same after such an experience. Neither is the teaching of Latin ever again monotonous. Every page of the text has a picture and the commonest words have a meaning never before suspected. The Service Bureau has names and addresses of several people who will be more than happy to give a first-hand account of their days at the American Academy.

AN ANNOUNCEMENT

The Service Bureau will not function during the summer, nor will the director be in residence. However, the files will be open for the inspection of students in the course for the training of Latin teachers which will be conducted by Professor W. L. Carr, of Oberlin College.

MIMEOGRAPHED ARTICLES READY FOR DISTRIBUTION

The numbering is continued from the February issue of *LATIN NOTES*. Directions as to ways of obtaining this material will be found in the December issue.

43. A bibliography of Latin Tests.
44. A list of Latin plays.
45. A list of Latin songs.
46. English and the Latin Question—a pamphlet.
47. The Ethics of Vergil as Shown in the First Six Books of the Aeneid—a detailed study in the form of an outline.
48. A list of inexpensive pictures for the use of the Latin teacher.
49. An outline for the second semester of a course for the training of Latin teachers.
50. The School Boy's Dream—a short play.

MY EXPERIENCE WITH ORAL LATIN

P. J. DOWNING, PH.D.

Lawrence-Smith School, New York City

Seven years ago in the Lawrence-Smith School I began a systematic application of a modified direct method of teaching Latin. Ideas had been maturing in my mind for a long time. Under the encouragement of Mr. C. Lawrence Smith I felt emboldened to put my theories to the test. Latin, I was convinced, must be vitalized by a large infusion of the oral element, but with the incubus of tradition resting so heavily on our educational system, it was evident that the subject was to be approached in the spirit of compromise. Certain examination requirements were to be met, certain text-books could not be eliminated from our course; so I determined to ingraft my method upon the old trunk, hoping that the drying stump would put forth a hardier life, and that the new scion would find congenial nutriment in the antiquated stock. I have not been disappointed in my expectations.

In the Lawrence-Smith School the boys start Latin at the age of ten. Indeed, some of my most successful pupils have begun when only nine years old. These boys had to be ready at the end of their first year for an examination based on Ritchie's *First Steps*. This book, therefore, had to be retained. In my mind, the boys were to memorize their declensions and conjugations from Ritchie, and to use his English sentences as material for written Latin composition.

The beginning class has a forty-five minute period five times a week. Of this time, fifteen or twenty minutes a day were to be allotted to oral Latin. When the youngsters first came to my class I told them that they were going to have a lot of fun with Latin. Looking up at the blackboard, they saw some crude drawings representing the prow of a Roman ship, with a sailor standing on the deck, and a girl standing on the shore. The prow was labeled *prora*; under the picture of the girl the word *puella* was printed in large letters, and the part of the sketch that obviously represented the shore had its appropriate Latin name *ora*. I began by saying "*Puella est in ora et nauta stat in prora.*" I used the rhymes purposely. In pronouncing *stat* I assumed a rigid, erect posture to bring out the meaning. This device conveyed the meaning of *et*: "*puella, nauta—puella et nauta.*" I did not hesitate to translate whenever there was any difficulty on the part of the boys in understanding my objective signs. In the first lesson there is little need of translation. By questioning I found out that most of the boys had understood the sentence. Those that had struck snags saw the way cleared for them by the answers of the quicker pupils.

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I then explained in English the grammatical principles involved in the sentence, telling them that the subject of a Latin sentence takes the nominative case, and that with the preposition *in*, when it referred to place where, they were to use a case called the ablative, which, in words such as were employed in the first lessons, was distinguished by having its last vowel pronounced in twice the time it took to pronounce the final vowel of the nominative. I showed the boys how these long quantities are indicated. The marking of the long vowels is something that I insist on from the very beginning.

Now they were ready for some work in conversation. Looking at different parts of the blackboard with mock anxiety, I asked, "*Ubi est puella?*" Hands went up, eager voices answered; "*Puella est in ora.*" There followed, "*Ubi stat nauta?*" "*Nauta stat in prora,*" was the reassuring reply from a number of the boys, who had now entered into the thing with the zest of boys playing a game. After an explanation of the *ne, num,* and *nonne* questions, these interrogative particles were used in questions, for which answers in Latin were received. The boys left that class convinced that Latin was easy, and that "a good time had been enjoyed by all."

This method is elaborated and developed in a system graded according to declensions and conjugations.

In the introductory lessons the entire period is devoted to oral Latin and the necessary explanations in English. With the accumulation of new forms to be learned and the resultant drill work, the time for conversational Latin is reduced to the original allotment of fifteen or twenty minutes.

It not infrequently happens that some boys in this beginning class are older than the majority of their mates. Boys as old as twelve or thirteen have started their Latin along with the little fellows, and have enjoyed this method and profited by it just as much.

In their second year, our boys read the *Fabulae Faciles*. Collar and Daniell's book is used for Latin composition and grammar. The conversational method is carried over into this year. Traditional procedure is adhered to with regard to translation and grammatical analysis, but when the ground is thus prepared, the teacher and the pupils hold a conversation in Latin, which is based on the passage read in the day's assignment from the "*Fabulae*." In our third year, "*Caesar*" supplies the material for similar oral practice.

In the first year of my experiment, Mr. Smith, pleased with the way things were going, suggested a Latin play. This proved a very happy inspiration. Accordingly I wrote a little play for the first-year boys, and it was acted in the school gymnasium, with home-made scenery and home-made costumes. So enthusiastic were the boys and such were the encouraging comments of the audience that we resolved to give a more ambitious performance the next year. The play was presented in a real theatre with professional costumes.

So we have gone on each year, and now it is the settled custom of the school for each class to give a Latin play based on the matter read in their prescribed authors.

The plays performed this year were *Claudius and Claudia*, by the first-year boys; *Perseus, the Dutiful Son*, by the second-year group; and *Caesar and the Helvetian War*, by the boys of the third year.

During my seven years work along these lines I have written ten plays for the boys of the Lawrence-Smith School.

Each boy in the Latin department takes part in a Latin play every year, and the Latin department consists of the whole upper school. The promise of a long part in the Latin play will make one of our boys exert himself strenuously to earn a prominent position in the

play, while the threat to give a boy's part to an understudy recalls him to a sense of duty and spurs him to better results. The only "Latin problem" that we have at the Lawrence-Smith School is to keep up what we have begun. All our boys like Latin, all talk well of the subject at home, and all make an honest effort to come up to their teacher's expectations. The universal comment of discerning critics at our Latin plays is that the boys seem to be enjoying themselves.

AN OUTLINE FOR A PROGRAM—THE STORY OF AENEAS AND DIDO, "VERY TRAGICAL MIRTH".

A BURLESQUE ON BOOKS I, II, AND IV OF THE AENEID, IN THE FORM OF "SHADOW PICTURES," WITH STAGE DIRECTIONS, BY E. ADELAIDE HAHN, HUNTER COLLEGE, NEW YORK CITY.

DRAMATIS PERSONAE

Aeneas	Venus—with long hair
Ghost of Hector	Dido—taller than Aeneas,
Anchises—should be small	for comic effect
enough to be half-dragged,	Ilioneus
half-carried by Aeneas.	Bitias
Creusa	Anna
Ascanius-Cupid,—very small	Rumor—tall
child	Iarbas
Achates	Mercury
Juno—tall	Iris
Aeolus	Trojan Sailors and Ban-
Deiopea—dancer	queters
Neptune—tall	Dido's Attendants

N. B. To avoid the unwieldiness of so long a cast, considerable doubling of characters may be employed. Thus in our performance, one actress took each of the following groups of roles: Hector-Achates, Creusa-Venus-Anna, Juno-Dido-Rumor, Aeolus-Neptune, Deiopea-Mercury-Iris, Ilioneus-Bitias-Iarbas.

There must also be a reader, a pianist, a property-man, and a manager for the lantern.

GENERAL DIRECTIONS

The screen is made best of several sheets sewed together and suspended from a wire or tacked on screens. The ordinary stereopticon screen is too thick. The lantern should be placed several feet behind the screen. Some one must darken it by holding a book or some other non-transparent object in front of it, between scenes, while the actors make their exit and the properties for the next scene are being assembled. Flames and lightning are produced by waving red or yellow glass in front of the lantern, or by holding pocket flash-lights close to the screen and flashing them on and off.

All acting must be done close to the screen, absolutely in profile. Facial expression and gestures should be slightly exaggerated.

In the following synopsis, the reader reads all the material enclosed in quotation marks, except the bracketed matter, which serves as stage-directions.

SCENE I.

Persons: Trojans, Aeneas
Properties: Hobby-horse pulled by ropes, tin pans (for noise of arms)
Music: Lively music, perhaps "A Hot Time in the Old Town To-night."

"The troubles begin when the Trojans admit the fatal horse into their city. Four times it sticks upon the very threshold, and four times do the arms within its belly give forth a sound; but they do not heed the warning, and proceed to celebrate. [All dance about.] There is a sound of revelry by night. Aeneas, our hero, [Aeneas bows] revels with the rest [dances off after others]."

SCENE II

Persons: Aeneas, Hector
Properties: Couch, feather, small statue or doll to represent Penates

"Worn out with revelry, Aeneas sleeps [snores]. He is awakened by the ghost of Hector. [Hector shakes Aeneas and finally tickles his nose with a feather; Aeneas wakes with a start.] On seeing the mutilated hero, Aeneas weeps. Hector warns Aeneas to save the sacred Penates [Hector shows Penates; Aeneas nods and rises.]

SCENE III

Persons: Aeneas, Anchises, Creusa, Ascanius
Properties: Stool or couch for Anchises, bag or brief-case, clothes or other odds and ends for packing, red or yellow glass or electric flash-light for flame that plays around Ascanius.
Music: Crash for thunder-bolt.

"After several battles, which we have not the time or the actors to represent, Aeneas reaches his own home, and bids his family pack up and join him in flight. [Creusa packs bag.]

Anchises refuses to go. Aeneas weeps; Creusa weeps; Anchises weeps; Jupiter sends as a sign a flame and a thunderbolt, and Anchises is prevailed on to depart."

SCENE IV

Persons: Aeneas, Anchises, Ascanius, Creusa
Properties: Bag carried by Creusa

"They set out. Aeneas carries Anchises [*Anchises allows himself to be dragged, letting his legs dangle loosely*] and the Penates, and Ascanius follows his father with unequal steps. [*Ascanius takes alternately very long and very short steps.*] Like a proper wife, Creusa tags behind her men-folks at a respectful distance. She finally gets lost. Aeneas weeps, then seeks for her. [*Advances peering about, hand over eyes.*] He at last discovers her, and thrice endeavors to embrace her; but thrice as he grasps her in vain, the spirit escapes him, like the light winds and most like a winged dream. [*Creusa disappears in very eerie fashion by simply stepping out of the lantern-light.*] Aeneas weeps."

SCENE V

Persons: Sailors, including Aeneas and Achates
Properties: Stools
Music: "Sailing, Sailing" or "Rocked in the Cradle of the Deep."

"After many adventures, which we have not the time or the scenery to represent, the much-suffering Trojan fleet is almost in sight of Sicily." [*Sailors are seen seated on stools, bending rhythmically back and forth as though rowing.*]

SCENE VI

Persons: Juno, Aeolus, Deiopea
Music: Dance music for Deiopea

"This arouses the unforgetting wrath of stern Juno, and she orders Aeolus to visit the Trojans with a storm, bribing him with the beautiful nymph Deiopea. [*Juno at first commands haughtily. Aeolus shakes his head. Juno finally summons Deiopea, who does an alluring dance. Aeolus watches with interest and pleasure, finally nods his consent, perhaps ends by dancing with Deiopea.*]

SCENE VII

Persons: Sailors, including Aeneas, Achates, Neptune
Properties: Stools, red or yellow glass or flash-light for lightning, trident for Neptune, paper drinking cups.
Music: Storm music, sailors, horn-pipe, drinking song

"The Trojans are hard pressed [*sway back and forth on stools; storm, thunder, lightning*], and Aeneas weeps; but Neptune rebukes the winds and stills the waves, and the mournful mariners land on the Carthaginian shore. [*Sailors dance horn-pipe.*] Aeneas, though sad at heart [*weeps*] consoles his men by a distribution of wine—this was many years ago!—and then sets out with faithful Achates to explore the region." [*They advance like Indians, looking about, hands over eyes.*]

SCENE VIII

Persons: Aeneas, Achates, Venus
Properties: Newspaper (Venus' dress must be fastened up above her knees in such a way that she can very quickly let it down. Her hair is loose).

"They meet Venus, disguised as a huntress, with bare knees [*shows knee*] and flowing hair [*leans back so that hair hangs down*]. She at last lays aside her incognito; her dress flows down to the soles of her feet [*removes pins or other fastenings*] and she is revealed a true goddess by her tread [*stalks proudly*]. She envelops them both in a mist [*puts newspaper over heads of Aeneas and Achates*]. Hidden in this, they enter the temple."

SCENE IX

Persons: Dido, attendants (should be small), Ilioneus, other Trojans, Aeneas and Achates (with newspaper on heads).
Properties: Newspaper

"Dido arrives, surrounded by a throng of youths above whom she towers like Diana among her nymphs. [*Dido rises on tip-toe.*] Ilioneus pleads for the Trojans [*kneels, extends hands*], and Dido answers briefly, with downcast look [*bends head*]. The cloud enveloping Aeneas and Achates is cleft [*they tear paper*], and our hero stands forth handsomer than ever. [*Aeneas bows; Dido may curtsey.*] Aeneas sends Achates for presents, and—still more important—Ascanius."

SCENE X

Persons: Venus, Cupid (played by same person as Ascanius, with wings made of newspaper).
Properties: Newspaper wings (which must be removed immediately, as Ascanius is needed in next scene).

"Meanwhile, Venus urges Cupid to go to his brother Aeneas' rescue in the guise of Ascanius." [*Cupid nods consent.*]

SCENE XI

Persons: Venus, Ascanius
Properties: Couch, coverlet (shawl or newspaper)
Music: "Sleep, Baby, Sleep," or other lullaby

"And she puts the real Ascanius to sleep in the grove of Idalia."

SCENE XII

Persons: Dido, Aeneas, Ascanius
Properties: Gifts (any articles, such as packages, books, chalk boxes, etc.)

"Dido is delighted with Aeneas' gifts [*jumps up and down*], and still more so with the pseudo Ascanius [*jumps still higher, pats his head*]."

SCENE XIII

Persons: Aeneas, Dido, Bitias, Trojans
Properties: Couches or stools on which banqueters recline, paper drinking cup.
Music: "How Dry I Am," or other drinking song

"Dido gives a grand banquet in her guests' honor. The common drinking cup is passed around, in most unhygienic fashion. Dido touches the brim with the tip of her lips, Bitias strenuously drains the foaming goblet and bathes himself in the brimming gold. Aeneas completes his conquest by reciting his strange tale." [*Aeneas rises, bows, begins to speak and gesticulate.*]

SCENE XIV

Persons: Dido, Anna
Music: Strain of wedding march

"The next morning our heroine confides in her sister, who urges her to marry Aeneas forthwith [*opening bars of wedding march*]."

SCENE XV

Persons: Dido, Aeneas, Ascanius, other Trojans
Properties: Poles for horses on which all ride, Dido as though on a side saddle, others astride; glass or flash-light
Music: Crashes for thunder, wedding march

"All set out on a hunting trip. A storm arises, and our hero and heroine take refuge within a cave. [*Thunder, lightning. Dido runs across stage, dragging Aeneas. Finally they stop, and join hands or kiss. Strains of wedding march.*] Dido now considers herself Aeneas' bride."

SCENE XVI

Persons: Rumor
Properties: Paper stars on string

"Straightway Rumor goes through the great cities of Libya. She is a little thing at first, but soon she towers to the stars." [*Rumor at first advances crouching low; suddenly she springs up to full height, holding stars above head.*]

SCENE XVII

Persons: Iarbas

"Iarbas, Dido's rejected suitor, is angered [*shakes fist*] and prays for vengeance to Jupiter [*raises arms in prayer*]."

SCENE XVIII

Persons: Aeneas, Mercury
Properties: Blocks (chalk boxes or books will do), stool, caduceus of paper for Mercury

"The latter sends Mercury to earth, who finds Aeneas founding citadels and building houses. [*Aeneas piles up blocks on stool.*] Mercury reminds Aeneas of his duty, and the latter is distressed [*weeps*] but yields [*nods*]."

SCENE XIX

Persons: Dido, Aeneas
Properties: Rolling pin

"Dido suspects, and goes raving throughout the city [*rushes about, shaking fists, tearing hair, etc.*] She reproaches Aeneas [*menaces him with rolling pin*], but he is firm as an oak [*shakes head*]."

SCENE XX

Persons: Dido, Anna, Iris
Properties: Couch or stools for pyre, sword (a ruler will do), scissors, piece of twine tied to Dido's hair for Iris to cut
Music: Dead march

"At Dido's request, Anna builds a pyre. Dido curses Aeneas; she weeps, then stabs herself with his sword. As she finds her sister dying, Anna laments, tearing her face with her nails, and beating her breast with her fists. She catches her sister's last breath with her lips—another unhygienic custom of the ancients. Thrice Dido raises herself on her elbow, thrice she falls back upon the couch. At last Iris looses her spirit by cutting a lock of her hair." [*Iris cuts string and holds it up. Dido falls back. Dead march.*] "Dido died, oh!"

SCENE XXI

Persons: Aeneas and other Trojans
Properties: Red light; stools for boats on which Trojans sit

"The flames from the pyre leap up. They are seen by the departing Aeneas; and, knowing what a raging woman can do, our hero weeps, as usual."